

DICHTERLIEBE
opus 48
A Cycle of Sixteen Songs
by
Robert Schumann
on the poems of
Heinrich Heine

An Honors Thesis (Honrs 499)
by

Shawn L. Harrington

Thesis Advisor

Mr. John Meadows

John R. Meadows

Ball State University
Muncie, Indiana

November, 1995

Expected date of graduation
12/95

Sp. Coll.
Theater
L3
2489
4
1995
H37

Purpose of Thesis

This project has two components: a written discussion of the music of the *Dichterliebe*, and the lives of the composer Robert Schumann and the poet Heinrich Heine; and an audio tape of my performance of the *Dichterliebe*. The performance was the culmination of my study of the *Dichterliebe*, in particular, and of my voice studies, in general. Through the performance, I set out to share the wonderful music and poetry of the *Dichterliebe* as well as share my musical and vocal growth over the past four years. The written portion of the project was undertaken to satisfy my personal curiosity of the men who wrote the music and the poetry of the *Dichterliebe*. A study of the music without knowing the man who composed it or the man who wrote the words would be only half complete at best. Likewise, a study of the men and not the music would also be incomplete. That is why I included both venues of learning and experiencing in this project; and that is why I have included an audio tape of the performance with this written report.

Acknowledgements

I would like to thank my voice instructor (and thesis advisor), John Meadows. Without his expertise, advise, and instruction, I would not have been able to present the *Dichterliebe* in a performance. I would also like to thank Patricia Robertson for her vocal instruction. She helped me to grow as a person, musician, and vocalist, and prepared me to continue my vocal growth under John Meadows. Thanks to Dr. Joan Metelli for her excellent instruction in German diction and pronunciation.

Thanks to Dr. Joanne Edmonds for helping me put the finishing touched on my thesis project. Lastly, I would like to specially thank my parents, Bill and Elaine Harrington, for all the unnoticed and often overlooked sacrifices they make for me.

Dichterliebe: A Poet's Love

The year was 1840. Schumann, overjoyed by the prospects of finally being able to marry his true love, Clara Wieck, wrote over 150 lieder (songs) in the span of one year. It is during this creative outpouring that Robert composed the cycle of songs, *Dichterliebe*, a Poet's Love, set to the poetry of Heinrich Heine. Most likely nurtured by his access to great literature as a child, Schumann was highly sensitive to great poetry and composed melodies that musically expressed the mood of the poetry. His best songs are those set to poetry that struck a personal chord within himself. The poetic works of Heine most definitely touched Robert deeply for his greatest lieder are set to Heine's words.

The story of the *Dichterliebe* is a simple story. Boy meets girl; they fall in love; girl breaks up with boy; boy is left heartbroken and full of despair. The story of the *Dichterliebe*, also, closely resembles the story of Robert and Clara's own romance. Schumann must have felt as if he were looking into a mirror of his life when he chose to set Heine's poems.

Robert met Clara while he was studying piano with her father, Herr Wieck. He fell in love with Clara and proclaimed his love for her in both words and music. Clara in turn fell in love with Robert, and a romance began. When talk turned toward marriage and Robert sought Clara's hand, her father forced Clara to stop seeing Robert. Robert was devastated. Pleading to the courts, Robert and Clara freed themselves from Wieck's opposition and were married.

The *Dichterliebe* seems to have been a catharsis for Schumann. Each song of the *Dichterliebe* makes a strong emotional statement. Through these songs Schumann seems to be telling the story of his own estrangement from Clara prior to their marriage (Sams, 107). Having studied and having performed the *Dichterliebe*, I often felt as if I was looking directly into Schumann's heart and soul reading directly

from his music the emotions that he was unable to express with words. "Schumann never sought to move us by rhetorical argument, his unique art was to portray innermost heart-rending emotions in such a recondite manner that the listener feels poet and composer are speaking to him alone (Moore, 8)." As a performer and as an audience, it is important to remember that it is Heine (as poet) speaking to us through the text while Schumann, as composer, speaks through his melodies and accompaniments.

The Songs (Nos. 1-16)

The theme of the *Dichterliebe* is Love. Heine's poetry tells the story of a youth who is snared by the talons of desire, and love. The youth is smitten with love and desire for a young maiden, and boldly confesses his love to her. The maiden returns his affections and a romance begins. Euphoric and intoxicated by love, the youth becomes blind to everything else. The young maiden severs the romance, and the youth's fantastic daydream is suddenly shattered, leaving him to languish in the pain of heartbreak and self remorse. Finally, the youth finds the strength to cast off his despair, and begins to mend his broken heart.

1. Im wunderschönen Monat Mai

The cycle begins with a pronouncement of love. Boldly, the youth confesses his unflinching love to his beloved. In the first song, 'Im wunderschönen Monat Mai', the youth proclaims, "In the wonderful month of May, I fell in love. I confessed my love and my longing to her." The youth reveals his inner most feelings and finally tells 'her' of his love, but his pronouncement of love yields no answer, no response.

The song begins and ends in a minor tonality suggesting discord and uneasiness. The voice enters and the tonality changes to A major as the youth declares his love. As the postlude begins, the tonality returns to minor. Schumann used the same music for prelude, interlude, and postlude, framing the verse with sorrow (Sams, 109). The postlude concludes unresolved on the dominant seventh, leaving both the youth and the listener longing for an answer.

2. Aus meinen Traenen spriessen

Despite the lack of a response to his proclamation of love, the youth boldly continues to pour out his emotions. "From my tears go forth flowers and my sighs become the nightingale choir. And if you are fond of me, I will give you the flowers and the song of the nightingale," the youth pleads. The youth is so intensely sure of his love for his beloved that he is willing to give her the world.

Reason and logic tell us that it is impossible for flowers to spring forth from tears, and for sighs to become a choir of nightingales, but the youth's conviction and confidence coupled with a the sturdy, diatonic reassurance of the accompaniment lead us to believe his pronouncement as fact.

3. Die Rose, die Lilie, die Taube

In the third song, the youth declares that there is nothing of this world neither more beautiful nor more loved by him than his beloved one. "The rose, the lily, the dove, the sun, I love them no more, I love you alone," declares the youth. She alone is the rose, the lily, the dove, the sun; she is the fine one, the pure one, the only one; she is his beloved. The text implies that he has finally won her over, and Schumann's happy and euphoric accompaniment accentuates the point that the young maiden has indeed returned the youth's love.

In this the shortest song of the cycle, Schumann demonstrates great economy of both emotion and musical subject. Schumann is given the difficult task of setting a brief yet enormously euphoric explosion of excitement to music. Had the song been too long the explosion of excitement would have been lost; had it been too short the meaning would have been lost.

4. Wenn ich in deine Augen seh'

In 'Wenn ich in deine Augen seh', the lovers are alone, gazing into each others eyes as the world rushes past. "When I looks into your eyes, my sorrows and troubles go away; and when I kiss your lips, I am renewed; and when I lay my head against your breast, I feel the joy of heaven; but when you say, 'I love you'; I weep bitterly." The depth of the youth's passion for his beloved, and the depth of his dependence on her for his happiness is revealed in this song. When he is with her all the troubles of the world vanish and he feels joy and peace, and when she says "I love you," he is so moved with emotions that he cries tears of happiness. These

words also seem to imply that if he were not with her, he would be miserable and troubled. Not long after the listener witnesses the lovers' "kiss," he sense the impending demise of the youths' happiness.

The quasi-recitative and the simple chords of the accompaniment at the beginning capture the complete loss of time and consciousness that the new lovers experience as they stare into each others' eyes. As the line, 'wenn ich kuesse' (when I kiss you), approaches, Schumann adds a touch of eagerness to the accompaniment. The long awaited "kiss" is finally realized. The eagerness in the accompaniment soon turns to tension as the youth reveals that his beloved's "I love you" moves him to tears. The sweet, innocent romance of the young lovers is tinted with a slight gray of a foreboding outcome. The tension felt in the accompaniment hints that many more tears are yet to fall from the cheeks of the youth's face. The meditative postlude offers a brief moment to ponder the implied message of Schumann's accompaniment.

5. Ich will meine Seele tauchen

At this point in our journey some time has passed and the youth thinks back to a wonderfully sweet hour, and a kiss he received from his beloved. Heine's poetry is highly erotic, but Schumann's music is laden with pensive sadness. The harmonies are those heard in the first song when Schumann associated the progression with the memory of past happiness (Sams, 112). Once again Schumann underscores Heine's poetic pictures of joy and happiness with the music of sorrow. Where Heine may have seen a vision of ecstasy and pleasure, Schumann sees lost love. The anticipation of love seen in the first four songs is gone; the lovers have split, and the youth is left with the memories of a love lost.

6. Im Rhein, im heiligen Strome

The youth, in his mind, is standing on the bank of the Rhine river next to the Cathedral at Cologne. He lavishly describes the picturesque Cathedral as it reflects in the waters of the Rhine river. Leaving the banks of the river, he walks into the Cathedral to view a picture of the Blessed Virgin and compares her holy features to that of his beloved. The youth is deep within a daydream and both Heine, with his text, and Schumann, with his music, masterfully bring the audience along with him.

The Rhine and the Cathedral both possess a powerful beauty. Schumann's slow tempo, dark E minor tonality, and insistent dotted rhythms, suggest a somber and awe producing reflection of the great cathedral mirrored in a great river (Sams, 112). The magnitude of the great Cathedral is represented by bass octaves in the piano, and the flowing waters of the Rhine are depicted by the voice and the dotted rhythm patterns of the piano heard above the deep bass sounds (Desmond, 24). As the youth shifts his attention from the river to a picture of the Blessed Virgin inside the Cathedral, Schumann flips the figures in the piano, the octaves are played above, in the treble, and the sounds of the river are played in the bass and recess into the background.

The countenance of the Blessed Mary reminds the youth of the features of his beloved's face, "...her eyes, her lips, her cheeks, are just like my beloved's." Vivid chromaticism accompanies the youth as he recesses out of the cathedral and back to the bank of the Rhine. As the postlude begins, the youth (in his mind) is again standing on the bank of the river watching the waters of the Rhine flow past.

7. Ich grolle nicht

The accented attack of the accompaniment of the seventh song jolts the listener back to the present moment as the youth states, "Ich grolle nicht (I chide thee not)". The youth's words speak of forgiveness and reconciliation. He emphatically declares that despite the fact his heart is broken and he has lost his eternal love, he will not belittle his ex-lover. The music, however, reveals his true emotions.

The youth begins calm and in control, but soon, his anger and rage overpower his sensibilities and he proceeds to verbally berate her. With increased tension and chromatic harmonies, the youth describes how in a dream he saw a snake feeding upon the darkness of his beloved's heart, and proclaims how truly wretched he believes her to be. Schumann's accented accompaniment amplifies the fevered emotions of the broken-hearted youth, and the final three chords pointedly assert the youth's true meaning to the listener like a hammer driving a nail.

8. Und wuessten's die Blumen

'Und wuessten's die Blumen', the eighth song, contrasts the youths anger with self-pity. The youth appeals to the flowers and nightingales to comfort him,

saying, "if only the flowers and the nightingales knew how deeply I am wounded, they would try to console me." The youth's pain is unknown to the flowers and nightingales, however, and the only one who knows of his sorrow (his beloved) is the "One" who caused it.

The accompaniment with its rapid thirty-second notes creates a "trembling" feeling that duplicates that of the youth, until two stabbing chords accompany the word 'zerrissen' -- which means tear, or rip (Desmond, 24). Schumann is most certainly using the "stabbing" chords to heighten the meaning of the word, 'zerrissen' and suggest that the youth's anger may again surface.

9. Das ist ein Floeten und Geigen

'Das ist ein Floeten und Geigen' is a song of a wedding feast. The wedding feast of the youth's beloved; alas, she has married another. The youth is viewing the wedding feast from a distance. The youth describes the sounds of the wedding music as the happy couple and guests dance. He contends that in between the flutes, violins, and drums, he can hear the angels remorsefully crying for him. The accompaniment and vocal melody engulfs the listener with the energy, and merriment of the wedding festivities. Only the text reveals the pain the youth feels as he watches his beloved dance her wedding dance with another man. Unlike the previous songs where the texts were joyful and happy while Schumann's music was full of sadness and melancholy, the music of 'Das ist ein Floeten und Geigen' is light, bouncy, and gay while the sorrow and pain are hidden in Heine's poem.

10. Hoer' ich das Liedchen klingen

'Hoer' ich das Liedchen klingen' represents the song that the youth's beloved would sing to him. The melody is always in his head. The piano prelude brings the lingering melody to the surface of the youth's memory (and introduces it to the listener). The voice enters with the same melody. Once, this melody brought joy and happiness to the youth, but now only pain and anguish accompany this haunting air.

The text of the second verse speaks of escape to the hills. The melody is always in his head and the youth longs for the melody to leave his mind. The melody becomes almost undiscernible as the postlude begins, but alas, the melody persists and is heard in the last few bass notes. Struggle as he might, the youth is

unsuccessful at purging the melody from his memory.

11. Ein Juengling liebt ein Maedchen

'Ein Juengling liebt ein Maedchen' tells of an old story in which a young man loves a maiden who in turn loves another. The man whom the maiden desires in turn loves and marries yet another. In desperation, the maiden marries the next man who comes along. The young man is left sad and heart broken. This old, yet ever new story is ironically quite close to what has happened to our youth, however, the youth tells it so dispassionately that the listener is left wondering whether he realizes that this story closely resembles his own tragic romance.

A jaunty, dancing accompaniment reinforces the singer's apathy toward the story. Schumann's accompaniment matches the youth's nonchalant attitude toward the jilted youth of his story until the phrase, 'und wem sie just passiert, dem bricht das Herz entzwei' (and he to whom it happens, it breaks his heart in two). At this point, the youth begins to realize that the "he" the story refers to is himself. Schumann accommodates this moment of realization with a grand ritardando, slowing the tempo as the youth begins to recognize the connection between this story and his own circumstance. Prior to this moment of comprehension, the accompaniment was bouncy and dance-like. Beginning with the ritardando, Schumann adds some biting chromatics. The ease and gaiety are gone, and a touch of jealousy and hurt permeate the postlude.

12. Am Leuchtenden Sommermorgen

As dispassionate as the previous song is meant to be, 'Am leuchtenden Sommermorgen' is meant to be tender and delicate. The youth is walking in a garden among dew covered flowers and plants on a lovely summer morning. He is lost in quiet reflection, and fails to hear the whispering of the flowers. The flowers look upon him with pity and whisper, "Do not be hard on our sister, you pale man," yet the youth continues undisturbed on his walk.

The accompaniment is flowing and delicate like tall flowers waving in a cool, light breeze. The image of a sunlit summer garden with enchanted, whispering flowers is easily visualized when listening to Schumann's tender and relaxed melody and harmony. Heine's use of figurative language and personification is at its best in this poem, and, set to Schumann's music, the true beauty of the German

language is realized.

The message of this song is forgiveness and reconciliation. The flowers plead to the youth to be kind to "our sister." It is unclear if the flowers are speaking of the youth's beloved specifically or if they are speaking of all women in general, but it is obvious that the youth does not hear their plea and is not prepared to forgive his beloved for breaking his heart, or himself for letting it happen. The lovely postlude follows the youth as he continues his walk through the garden unaffected by the whispering flowers that he just passed.

13. Ich hab' im Traum geweinet

Next, the youth recalls two contrasting dreams, 'Ich hab' im Traum geweinet' and 'Allnaechtlich in Traume.' As a youth, Heine had been subject to dreams (Desmond, 25); an experience that he no doubt drew upon while writing these two poems. Heine captures both the vividness and the vagueness of a bone chilling nightmare in 'Ich hab' im Traum geweinet'. "I have wept in my dream, I dreamed that you lay in your grave," the youth describes. Could there be a more terrifying image than to see your beloved laying in her grave? Even in his sleep, the youth is being tormented by visions of his lost beloved. Schumann set this nightmare in E flat minor, a key Schumann often associates with death; the recitative style melody is contrasted with a fragmented piano accompaniment (Desmond, 25). Schumann's treatment of the accompaniment is perhaps the most important element in creating the mood of 'Ich hab' im Traum geweinet'. Schumann's use of rests and periods of silence add just the right touch of eeriness to the disjointed dream of the youth.

At each statement of 'Ich hab' im Traum geweinet' (I have wept in my dream), Schumann employs the same two-pitch melodic motive, repeated B flats moving to a C flat on the second syllable of geweinet (have wept) and returning to the B flat on the last syllable. This simple melodic pattern with a half-step "swell" is all Schumann needs to recreate the anxiety and panic that this nightmare triggered in the youth.

Schumann also demonstrates his mastery of subtle word painting when he set the text phrases, 'mir traumte, du laegest im Grab' (I dreamed you lay in your grave), and 'floss noch von der Wange herab' (...[the tears] still flowed from my cheeks) to descending melodic lines. The descending lines help the listener to see the youth's beloved laying in the grave, and to feel the youth's tears run down the

side of his face. Textual meaning is reinforced by Schumann's skillful use of word painting.

14. Allnaechtlich im Traume

'Allnaechtlich im Traume' is not a nightmare like 'Ich hab' im Traum geweinet', but the dream is still haunting. In contrast to the eerie and morbid images of the previous dream, this dream is filled with pleasant images of tenderness from his beloved. Each night the youth dreams of his beloved. In the dream, his beloved greets him warmly, and he falls at her feet weeping. She looks on him with pity and consoles him with a gentle word and a bouquet of flowers. The youth suddenly awakens from his dream. The bouquet is gone, and the gentle word, he has forgotten.

Awake or asleep, the youth is haunted by memories of his beloved. Unlike the previous dream where the youth remembers every image of his nightmare vividly, this dream leaves the youth confused and his memory hazy. If only he could remember the word his beloved spoke to him. The short phrases and sudden changes of rhythm all add to the blurred effect of the dream (Desmond, 26). Schumann uses rests and changing meters to give the impression of confusion and uncertainty. The song, like the dream, ends abruptly with no postlude, leaving the listener slightly confused and a little restless as well.

15. Aus alten Maerchen

The last two songs are songs of healing. In 'Aus alten Maerchen' we find the youth longing to be rid of his despair and pain. Heine's poetry paints a picture of a wondrous, fairy-tale land where all sorrow and pain are washed away. As the youth describes the wonderful, fairy-tale land, the music is lively, light, and cheerful. The music begins to build toward a climax as the youth describes the brightly colored flowers and the other wonders of this fairy-tale place until the youth exclaims, "Ach! Ach!" as the youth suddenly realizes that this fairy-tale place does not exist. The music slows as the youth sweetly implores, "if only I could reach that land, and set my heart at ease, and be relieved of all pain, and know freedom and joy. Oh, that land of delight, often I see it in dream; but with the morning sun it blows away like a drift of foam." Softly and slowly the postlude replays the opening theme in staccato chords; a few sustained chords end the song (Desmond, 26).

16. Die alten, boesen Lieder

Finally, in 'Die alten, boesen lieder', the youth is determined to rid himself of his visions and dreams of his beloved, and to rid his heart of its great pain and sorrow. A strong, bold chord and declamatory octaves from the piano indicate a strong conviction on the part of the youth. With great resolve, he calls for a great coffin to bury the old ugly songs, and the grim wicked dreams. The coffin must be larger than the cask at Heidelberg and twelve giants will be needed to carry it to the sea.

The opening melodic theme persists throughout the song in various keys, until the giants take up the great coffin. Over a slow, heavy funeral march the giants carry the coffin to the sea, when at a sforzando chord of a diminished seventh the giants throw the coffin into the ocean (Desmond, 27). After the coffin (and all the youth's sorrows and burdens) sinks to the bottom of the sea, the mood of the song lightens and becomes tender as the youth quietly asks, "Do you know why the coffin must be so large and heavy?" The melody moves upward, culminating in a floating portamento, as the voice releases from the accompaniment. The rhythm of the opening theme returns with a relaxed tempo as the youth answers, "In it will be buried all my love and my pain" (Sams, 123). With the quiet proclamation of this one line all the anguish, sorrow, and pain that the youth has endured throughout the previous fifteen songs is released and the healing begins. The postlude begins with the melody of 'Am leuchtenden Sommermorgen', evoking a mood of tenderness and reconciliation, and then smoothly glides into flowing arabesques, fading beautifully to the last chord (Desmond, 27).

One can not listen to this final postlude of the Dichterliebe and not imagine Schumann himself sitting at his piano, soulfully playing as his own coffin full of wicked dreams and anguish, sinks to the depths of the ocean. As mentioned before, the Dichterliebe was written in 1840, the year Robert and Clara were to be married. From Robert's first pronouncement of love to Clara to their wedding day, their romance endured many tumultuous years. There was even a time when Robert thought he

would never be able to marry his beloved Clara. It is the memory of those sorrowful and dire times without his beloved, Clara, that Schumann would probably place in such a coffin -- perhaps the *Dichterliebe* is that coffin.

Robert Schumann (1810-1856)

The early years

Robert Alexander Schumann was born on June 8, 1810, to August and Johanna Schumann in Zwickau, Saxony. August Schumann was co-owner and proprietor of a modest bookstore located in the main square of Zwickau. August Schumann possessed a strong interest in literature. He did manage to get a few of his novels and short stories published, but August's income came from compiling commercial and statistical works, and his bookstore. The year of Robert's birth, August suffered from a nervous breakdown and it appears that Robert's mother also showed signs of mental instability (a condition Robert would later suffer with).

From an early age Robert showed a great interest in books. He would often spend hours browsing through the books in his father's library and bookstore. Robert became a well read young man, reading classical and modern (romantic) literature. Robert's musical talents were also evident at an early age. At the age of seven, Robert received his first piano lesson. August Schumann made arrangements for the young Robert to study under Johann Gottfried Kuntzsch, organist at the St. Mary's Church and schoolmaster of the Zwickau Lyceum. Kuntzsch would prove to have a great influence on Robert's eventual choice to become a musician and composer. In a 1832 letter to Kuntzsch, Robert wrote, "You were the only one who recognized my musical talent and pointed me to the path along which sooner or later my good genius would guide me." Robert's musical talents were also encouraged by his father. August Schumann purchased an expensive Steicher grand piano for his son, so Robert could practice and play at home.

Robert also began composing at the age of seven. Not long after he began studying piano, Robert was improvising and had composed a set of dances for piano.

He also composed a number of pieces that were performed by his fellow pupils. Robert took part in several concerts at the Zwickau Lyceum playing piano pieces by Haydn, Mozart, and Beethoven. Robert also played some of his own compositions. By the age of fourteen, Robert's abilities on the piano were becoming so advanced that they exceeded Kuntzsch's own abilities and Kuntzsch was forced to give Robert up as his pupil. After Kuntzsch gave Robert up as his student, August Schumann approached the composer and teacher Weber to take Robert on as his pupil, but Weber died before other arrangements could be made.

At Easter 1820, Robert entered the Zwickau Lyceum. During his eight years at the Lyceum, Robert made several public performances and his abilities at the piano matured and developed. Along with his regular studies at the Lyceum, Robert supplemented his education by copiously reading books from his father's shop and personal library. As Robert's literary interests increased, his writing skills increased as well. At age 13, Schumann's father allowed Robert to contribute some short articles to one of his publications. Poetry as well as prose captured the interests of young Robert and he began to compile anthologies of verses and poems. These anthologies included his translations (into German) of selected odes of Horace and many of his own verses. It was apparent that Robert was becoming as talented a writer as he was a pianist.

Robert's father, August, died when Robert was just sixteen. Robert was still mourning the death of his only sister, Emilie, when his father died. The loss of his father coupled with the death of his sister adversely effected the young Robert. Robert's later fear and preoccupation with death is attributed to this early experience. Shortly after the deaths, Robert wrote an autobiographical story, *Juniusabende und Julitage*, using it as a catharsis of his grief. Two years later in his diary Robert would describe this work as 'my first work, my truest and my finest; how I wept as I wrote it and yet how happy I was'.

In 1827, Robert began keeping a diary. Recorded in these pages are Robert's personal thoughts, ideas, and accounts. Robert's personality, interests, and emotions are also revealed in his diary. Robert's literary worship of Jean Paul Richter and his musical adoration of Franz Schubert are revealed in some of his early entries of 1827. Also, the beginnings of some of his early compositions are scribed on the pages of his diary along with poems, essays, translations and records of the days' events.

At Leipzig (and Heidelberg)

On March 15, 1828, at the age of eighteen, Robert passed his school-leaving examination (equivalent to graduating from high school) and complying with his mother's and guardian's wishes reluctantly entered the University of Leipzig to study law. Before settling in at Leipzig, Robert and his friend, Gisbert Rosen, spent April and the better part of May on an excursion to Bayreuth, Nuremberg, Augsburg, and Munich, where on May 8, they introduced themselves to writer Heinrich Heine. The friends parted in Munich, Rosen returning to study at Heidelberg and Schumann to Leipzig to begin the summer term.

At Leipzig, Robert roomed with his long time friend Emil Flechsig and was reacquainted with his music loving friends, the Caruses. According to Flechsig, Robert did not attend a single lecture, but rather spent his days at the piano improvising and composing or imitating the style of Jean Paul, and the nights at the home of the Caruses playing chamber music. At the Caruses, Robert first meets the celebrated piano master Friedrich Wieck, and his nine year old daughter, Clara (whom he later married).

The following year Robert asked his mother and guardian if he could transfer to the University of Heidelberg under the guise that he wishes to study under the notable professor of law, Justus Thibaut. Robert's mother and guardian agree to Robert's request and let him study at Heidelberg for one term. Robert's actual interest in Heidelberg was its social life and Thibaut's musical society. On May 11, 1829, Schumann left Leipzig and, after a tour of the Rhineland, arrived at Heidelberg ten days later to begin the summer term. The summer term ended on August 20 and Robert spent the vacation touring Switzerland and Northern Italy. While in Italy, Schumann gained a full appreciation of Italian music. Robert returned to Heidelberg in time to begin the autumn term on October 20. Schumann again neglected his studies, spending his days at the piano and his socializing.

Robert's year at Heidelberg soon expired, and he returned to Leipzig to continue his legal studies; but his guardian gave him a term's respite. Robert used this vacation trying to persuade his mother to allow him to abandon law for music. At Robert's request, his mother appealed to Wieck for his opinion of Robert's musical talent. Wieck replied that Robert possessed great raw talent that needed to be cultivated, and advised Frau Schumann to allow her son a six month trial period under his study. Reluctantly, Frau Schumann agreed, and on October 20, 1830,

Robert moved into Wieck's home and began a formal piano study.

While living in the Wieck home a romantic friendship was beginning to develop between Wieck's daughter, Clara, and Robert despite the difference in age (Clara, 11; Robert, 20) between them. Also, it was becoming rather apparent to Robert that Wieck was more interested in furthering the prodigious Clara's career as a virtuoso pianist than fulfilling his obligation to Robert. Wieck was often absent for months with Clara on concert tours. During one of these absences, Robert wrote Hummel (a piano virtuoso), voicing dissatisfaction with Wieck's teaching and disagreement with Wieck's views of music, and asked for his tutelage. Robert received no response from Hummel.

Wieck also failed to find Schumann a theory teacher as promised, so during another such absence, Robert approached Heinrich Dorn (then conductor of the Leipzig theatre). Dorn accepted Schumann as his pupil and on July 12, 1831, Robert began his formal study of theory and thoroughbass. While studying with Dorn, Robert's output of compositions increased. Some of the works completed in 1831 include a Sonata in B minor, a set of variations on an original theme (for Clara), and a set of piano pieces incorporating some earlier waltzes. These works were published in April of 1832. Also that April, Dorn refused to continue with Schumann's lessons leaving Robert to continue his studies with the aid of Marpurg's *Abhandlung von der Fuge* (theory manual) and Bach's *Das wohltemperirte Clavier* (The Well Tempered Clavier, a piano study).

Wieck returned from another tour in May (1832) to find that Schumann had moved out of his home and into an apartment during his absence bringing a close his days as Wieck's student. Around this same time, Schumann injured one of his fingers and ended his dream of becoming a virtuoso. Schumann was experiencing a weakness in the index and middle fingers of the right hand and attempted to strengthen them using a mechanical device. The original weakness of his hand may have been an ill effect of poisoning incurred from a mercury treatment for syphilis.

Schumann matures as a composer

Despite injuring his finger and ending his performing career, Schumann continued to compose. Compositions of the spring and summer of 1832 include an *Exercise fantastique* op.5 dedicated to J. Kuntzsch (Robert's first piano teacher), piano

transcriptions of six of Paganini's Caprices for unaccompanied violin, a set of intermezzos for piano, and a Toccata. In November (1832) Schumann approached Gottlieb Mueller (Gewandhaus violinist and conductor of the Euterpe concerts) with a request for instruction in instrumentation and 'to go through with you a symphony movement of my own composition', and on November 18 Schumann's symphony movement (later to become his Symphony in G minor) was performed at Schneeberg (near Zwickau). Coincidentally performing on that concert was Clara Wieck. The movement was well received and a revised version was played (at Schneeberg) in February 1833, where it shared the program with Beethoven's Seventh Symphony.

In March 1833, Schumann returned to Leipzig where on April 2 the first movement of his G minor Symphony was performed on Clara Wieck's 'grand concert' at the Gewandhaus. By his own accounts, the performance was a success, yet he abandoned the symphony before it was finished. In June Schumann wrote the first three movements of the Piano Sonata in G minor op.22, and in July he completed a second set of Paganini transcriptions. Also in June, Schumann, Wieck, and a number of friends began to seriously consider founding a new music periodical (which would see its fruition the following year).

From July (1833) through the autumn, Schumann suffered from feverish chills, and in October, already frail from sickness, was propelled into a state of severe melancholy when he learned of the death of his sister-in-law Rosalie. Heavy with grief and fever, Schumann attempted suicide by throwing himself from his fourth-floor window on the night of October 17. As a result of the trauma, Schumann developed a fear of living in upper stories and promptly moved to a first-floor apartment. Schumann's emotional state was dealt another blow on November 18 when his brother Julius died. This tragedy further damaged his frail psyche, and he was unable to finish two compositions in progress. The newly acquired friendships with his roommate Ludwig Schunke, and Karl and Henriette Voigt (a music-loving couple) helped to lift Schumann from his mental depression.

Some letters of March 1834 mention work on three new sonatas, but Schumann had to set his composing aside for a time due to the affairs of the new music periodical that he, Wieck, and others started working upon the previous year. The periodical was ready to be printed, but the group needed to find a publisher. Finally, C.H.F. Hartmann accepted the job and the first issue of the *Neue Leipziger*

Zeitschrift für Musik (New Leipzig Journal of Music) appeared on April 3, 1834. The new journal, published twice weekly, consumed most of Schumann's time, and when the first editor, Julius Knorr, fell ill, the journal became Schumann's primary concern.

Schumann's Romances

Also in April (1834), Schumann became infatuated with Wieck's new pupil Ernestine von Fricken. Ernestine was the daughter of Baron von Fricken of Asch, and Schumann believed her to be the daughter of a rich Bohemian baron. Schumann quickly fell in love with the young maiden and in July told his mother that he was going to ask for Ernestine's hand in marriage. Baron von Fricken soon learned of his daughter's affair with Schumann and came to Leipzig to retrieve his daughter and put an end to the romance. On September 6, Fricken returned to Asch still unaware of the engagement. The following April, Clara Wieck (now 14) returned to Leipzig after a lengthy concert tour, and Robert's affections soon turned toward her. Clara and Robert spent almost every day in each other's company until Clara again left on a concert tour. A cooling of his feelings for Ernestine followed and in August when Schumann learned that she was Baron von Fricken's illegitimate daughter, Robert formally withdrew from the engagement (the engagement was formally dissolved on January 1, 1836). Robert and Clara continued to spend time with each other and on November 25 (1835), the young lovers exchanged their first kiss.

In January 1836, Herr Wieck took Clara to Dresden in an effort to sever the new romance between Clara and Robert, but the lovers continued to correspond to each other almost daily. On February 4, Schumann was called to Zwickau by the death of his mother, and due to the close proximity of Zwickau and Dresden he managed to meet with Clara between February 7 and 11. When Herr Wieck learned of the lovers' meetings, he became infuriated and forbade Clara from seeing Schumann. Clara reluctantly obeyed her father's wishes and in June (probably on orders from her father) she returned to Schumann all the letters he had written to her and demanded that Robert return all of her letters.

In August 1837, a step toward reconciliation was initiated by Clara. Through a common friend, Clara asked Robert if he would return to her the letters that she had returned to him the previous June. Robert complied, and in a letter written on

August 13, he assured Clara that he still loved her. Two days later, Clara responded by formally pledging herself to him. On September 13, Clara's eighteenth birthday, Schumann asked Wieck's permission to marry his daughter. Wieck delayed giving Schumann an answer and on October 15 he left with Clara on a seven month concert tour. During their separation, the lovers corresponded secretly.

Clara returned from the concert tour on May 14 1838 and the lovers were able to meet nearly every day. Robert and Clara talked about moving to Vienna (where Clara enjoyed a high reputation as a pianist), and publishing the *Neue Zeitschrift* there. Schumann spent the winter of 1838 in the Austrian capital trying to procure a publisher for the journal. After an exhaustive search, Schumann resigned to the fact that it would not be practicable to move the *Neue Zeitschrift* to Vienna. News that his brother Eduard was deathly ill reached Schumann on March 30 (1839) and he returned to Leipzig as soon as possible. While in Vienna Schumann wrote several pieces including: the finale of the G minor Piano Sonata; the Scherzo, Gigue, and Romanze op. 32; the 'little piece for Clara' (later published with no title as op. 99 no. 1); the *Arabeske* op. 18; the *Blumenstuecke* op. 19; the first movement of the Piano Concerto in D minor; and the *Humoreske* op. 28.

Robert and Clara's steps toward marriage

In May 1839, after many attempts by Herr Wieck to come between Robert and Clara's engagement, Clara signed a formal statement leading to legal proceedings to bypass her father's consent to her marriage. On July 19 the courts ordered that Schumann and Wieck meet to effect arbitration. Two attempts at arbitration were made, but the first time Wieck did not appear, and the second time Wieck appeared too late. After months of delays on the part of Wieck, all parties were ordered to appear before the court on December 18, and as a result of a display of temper by Wieck the court postponed judgment until January. Robert and Clara spent the holiday together in Berlin returning for the courts decision on January 4 (1840). The court dismissed all of Wieck's objections to the marriage except one - the charge that Schumann drank excessively - and placed the onus of proof upon Wieck.

While the legal proceedings were taking place Schumann, wishing to improve his stock in the eyes of the court and Wieck, inquired of his friend Dr. G. A. Keferstein the conditions for acquiring a doctorate. Keferstein informed Schumann that the University of Leipzig was prepared to grant him a Doctor of Philosophy,

without thesis or examination, in recognition of his achievements as composer, writer, and editor; and on February 28, 1840, Schumann received his diploma.

The year of 1840 is commonly referred to as Schumann's year of song for during this year he is known to have written over 150 songs. The most notable of the songs of 1840 include: the collection *Myrthen* op. 25; the Heine *Liederkreis* op. 24; the Einendorff *Liederkreis*; and the *Dichterliebe* op. 48, a cycle of songs on 16 poems of Heine. Numerous other songs, sets and collections also date from this period. More importantly for Robert and Clara, Herr Wieck failed to provide proof of Schumann's drunkenness and on August 1 legal consent for their marriage was granted by the court. On September 12, 1840, at the village church of Schoenefeld, near Leipzig, Robert and Clara were married.

The years of Robert and Clara Schumann

As 1841 approached Schumann's interests turned away from opera toward orchestral music. In January, Schumann sketched out his Symphony in Bb (op. 38), and the orchestration was completed on February 20. The Bb Symphony was first performed at the Leipzig Gewandhaus under the direction of Mendelssohn. The performance was well received by the public encouraging Schumann to proceed with more orchestral plans. By years end Schumann would complete an Overture, Scherzo, and Finale in E; a Symphony in D minor; and a Fantasie in A minor for piano and orchestra. Also, Clara was with child and on September 1, 1841, daughter Marie was born (the first of their eventual eight children). The end of 1841 saw a decline in Schumann's creative output. The *Neue Zeitschrift* was demanding more and more of Schumann's time and energy, and in November the Schumanns were invited to Weimar to participate in a concert of some of his works.

In February 1842, Robert and Clara set out on a concert tour to Bremen, Oldenburg, and Hamburg. From Hamburg, Robert returned to Leipzig to attend to the *Neue Zeitschrift* while Clara continued on to Copenhagen (returning to Leipzig on April 26). Upon his return, Schumann turned his attention to the quartets of Mozart and Haydn. Ideas for chamber pieces quickly filled Schumann's mind, and within a relatively short period the A minor Quartet, a piano trio in A minor, and an Andante and Variations for two cellos and a horn, were completed.

The year 1843 opened with thoughts of opera, and in February Schumann began his sketches for *Das Paradies und die Peri*. In April, the Leipzig Conservatory

opened and offered Schumann a position as professor of piano playing, composition, and playing from score. Also in April, the Schumann's were blessed with the birth of daughter Elise. Work on the opera, *Peri*, continued throughout the year, and in December Schumann himself directed the first public performance of *Peri* (presumably at the Leipzig Conservatory). Response to the production was mixed, but overall encouraging.

In January of 1844, the Schumanns embarked on a five month concert tour of Russia (Clara returning to Russia for the first time since her tours with her father). Upon their return in May, Schumann relinquished the editorship of the *Neue Zeitschrift* (to Oswald Lorenz) in order to give him more time for his composing. Freed from the burden of the *Neue Zeitschrift*, Schumann returned to his work on the opera *Faust*. In December, the Schumanns left Leipzig and moved to the country town of Dresden.

At Dresden

In January (1845) after settling in at Dresden, Schumann began to instruct Clara in counterpoint and composition which led him to compose Studies and Etudes, Fugues, and a Rondo for piano and orchestra. The following year (1846) Schumann began work on his C major Symphony -- the work was completed in October. Also, in 1846, son Emil was born on February 8. In 1847, Schumann again returned to *Faust*, and after many years of work, and several revisions, the opera was completed in July. In June, the Schumann's suffered the heartbreaking loss of their son Emil (only 16 months old).

On July 2 (1847) Robert visited his birthplace of Zwickau where he attended a concert in his honor, and on July 10, he presented a concert of his Symphony in C and the choral work, *Bein Abschied zu singen* op. 84 which he wrote specially for the occasion. In November Schumann replaced F. Hiller as director of the Dresden *Liedertafel* (a singing society for men). His involvement with this men's choir impelled Schumann to found a similar society for women, the *Verein fur Chorgesang*. Also, in November 1847 Schumann was again touched by the death of someone close to him -- Felix Mendelssohn.

On January 20, 1848, Clara gave birth to a second son, Ludwig. Soon after, revolutionary activity erupted in and around Berlin. This patriotic energy seems to have inspired Schumann, and he returned to another shelved opera, *Genoveva*. In

addition to work on *Genoveva*, Schumann's diary reveals that he was also working on at least three other projects during this time -- *Faust* orchestrations, a four-handed arrangement of his C major Symphony, and a collection of pieces titled *Album fur die Jugend* (Album for the Young) which he presented to daughter Marie on her seventh birthday. This flood of creative activity continued into 1849, and some of the works composed were: the *Adventlied* for chorus and orchestra; the piano duet *Bilder aus Osten*; a set of piano solos op. 82; the *Phantasiestuecke* for clarinet and piano op. 73; an Adagio and Allegro for horn and piano op. 70; the *Conzertstueck* for 4 horns and piano op. 86; numerous pieces for mixed chorus and women's chorus; the *Spanisches Liederspiel* op. 74; and the *Liederalbum fur die Jugend* (the Song Album for the Young) op. 79.

On May 5, 1849, fighting broke out in Dresden, forcing Robert and Clara to flee to the countryside leaving the children and their belongings behind. They fled to Maxem and stayed with friends until the fighting calmed at which time Clara returned to Dresden for the children and to retrieve as many belongings as she could carry. After they were reunited with their children, the Schumanns took up temporary accommodations at Kreischa and remained there until the fighting in Dresden ended. On June 12, the Schumann's returned to Dresden.

After five years in Dresden, Schumann realized that his career had begun to stagnate and began to look for opportunities elsewhere. Late in 1849, an opportunity was provided to Schumann by Hiller. Hiller was stepping down as the municipal director of music at Dusseldorf and offered the position to Schumann. The offer came to Schumann while he was in the middle of a production of his opera *Peri*. Tempted as he was by the prospect of escaping Dresden, Schumann had to postpone a decision until the production was over.

In February 1850, rehearsals for the production of *Genoveva* began at Leipzig and Schumann was forced to again delay a decision about Dusseldorf. When the Schumanns arrived in Leipzig, however, they learned that the productions was being postponed in favor of Meyerbeer's *Le proplete*. From Leipzig, the Schumanns departed on a concert tour of Bremen, Hamburg, and Altona which made an 800 thaler profit, to make up for the losses incurred by the postponement of *Genoveva*. On March 27, the Schumanns returned to Dresden, and Robert promptly accepted the position at Dusseldorf.

In May, Robert and Clara again went to Leipzig and rehearsals for *Genoveva*

finally began. On June 25, *Genoveva* premiered under Schumann's direction with a gallery of friends and peers in attendance (including Liszt). Due partly to a mishap on stage, the first night was only moderately successful. The second night's show was better, and the third night (directed by Julius Rietz) was the best of the three. On July 10, the Schumanns returned to Dresden and Robert returned briefly to song writing. Schumann's last work composed at Dresden was a set of songs written to the poems of Lenau. The last song of the set was a requiem (written under the assumption that Lenau was already dead). The news of the poet's actual death reached Schumann on August 25, days after he completed the songs. Early on the morning of September 1, 1850, the Schumanns left Dresden, arriving at Dusseldorf on the evening of the next day.

At Dusseldorf

The Schumanns were welcomed warmly at Dusseldorf. They were met by Hiller and the concert directors, and were given a concert of Schumann's works. A formal dinner and ball were also thrown in their honor. On October 24, Schumann conducted the first of the ten subscription concerts of the 1850-51 season introducing new works at four of the concerts: the *Requiem fur Mignon*; the *Neujahrslied*; the Symphony in Eb, and the *Nachtlied* and Overture to Schiller's *Die Braut von Messina*. Shortly into the season, Schumann's shortcomings as a conductor became apparent and the well-drilled chorus and orchestra inherited from Hiller were becoming haggard and undisciplined. Even the Dusseldorf paper was becoming critical of Schumann's conducting despite successful performances of Bach's St. John Passion.

Schumann and his ego survived the 1850-51 season, but in April 1852 his health began to weaken. Schumann suffered some sort of 'rheumatic attack' causing sleeplessness, depression, and slowed speech. (During his illness, his directing responsibilities were assumed by Julius Tausch). In July, Clara took Robert to Godesburg for a cure which only made him worse. In August, Clara took him to Scheveningen, Holland, for sea-bathing. This treatment seemed to work and Schumann regained some strength.

In May 1853, the Schumanns met a 22 year old violinist named Joachim at a performance of the Beethoven concerti which they had attended. On September 30, Joachim visited the Schumanns and brought with him the 20 year old Johannes

Brahms. Brahms at once made an endearing impression as composer and pianist prompting Schumann to write an article for the *Neue Zeitschrift* enthusiastically praising Brahms' talents.

Brahms visit and stay coincidentally coincided with Schumann's last period of creative activity. Schumann collaborated with Brahms and Schumann's pupil Albert Dietrich to compose a Violin Sonata in A minor on F-A-E for Joachim. Schumann contributed the second and fourth movements, an intermezzo, and the finale. After the collective work was presented to Joachim, Schumann replaced Dietrich's first movement and Brahms' third movement with movements of his own. (This violin sonata was the last original work composed by Schumann). In November 1853, Schumann was formally relieved of his duties as municipal director of music at Dusseldorf (although the town continued to pay his salary until June 1856), and Robert and Clara departed on a concert tour to Holland (returning on December 22, 1853).

Schumann's last years

On February 10, 1854, Schumann reported (in his diary) being overcome by 'very strong and painful aural symptoms.' These aural 'symptoms' increasingly grew worse and within a week manifested themselves in the form of 'wonderfully beautiful music' constantly echoing in Schumann's head. Then on February 18, the 'angels' that Schumann was hearing and seeing were replaced by 'devils.' The pain and aural symptoms persisted and on the morning of February 27, Schumann ran from his house and attempted to rid himself of these 'devils' by throwing himself off a bridge into the Rhine River. He was pulled from the waters by some fishermen and returned to his home. On March 4, 1854, Clara reluctantly checked Robert into a private asylum at Eintrich near Bonn.

While Schumann was at the asylum, Clara was not allowed to visit or write her husband. Schumann's condition gradually improved and in September he was allowed to write a letter to Clara, and continued to correspond with her for the next seven months, as well as with Brahms, and Joachim, but he was still refused any visitors. Schumann was allowed his first visitor (Joachim) on December 24, 1854. Brahms visited shortly after, but Clara was still refused visitation. Brahms continued to visit with Schumann until a visit on April 2 (1855) left Schumann agitated.

On September 10, Schumann's doctor wrote to Clara informing her that Robert's condition was worsening. The following July (1856), Clara was summoned to Eilenrich. The crisis passed before she arrived, and she was sent back home (without seeing Robert). On September 27, Clara returned to Eilenrich accompanied by Brahms, and for the first time in nearly two and a half years was allowed to see her husband. Clara and Brahms remained with Schumann until the end. At four o'clock on the afternoon of July 29, 1856, Robert Alexander Schumann died with his wife Clara and his friend J. Brahms at his side.

Heinrich Heine (1797-1856)

Heinrich Heine, German writer and poet, was born December 13, 1797, to Samson and Betty (Piera) Heine in Dusseldorf, Germany. The actual date of Heine's birth is disputed. Heine himself offers his birth year as 1799 on one occasion and 1800 on another (Butler, 6). Further confusion about the correct birth year stems from his mother and one of his nieces. His mother maintained that Heinrich was born in 1799 while his niece contends that it was January 1, 1800. It is believed that the family lied about Heinrich's date of birth to enable him to escape Prussian military service as a teen. Despite the conflicting facts, Heine's date of birth is commonly accepted today as December 13, 1797 (Atkins, 9).

Heinrich was the first born child of Samson and Betty Heine. At the time of Heinrich's birth Dusseldorf was under French rule; and Samson, a draper and mercer, had a flourishing business. Three years after Heinrich was born, Betty gave birth to a daughter Charlotte. Charlotte and Harry (as he was called by his family and friends) were close friends and playmates as children and close confidants as adults. Harry was close to his younger brothers Gustav (born in 1805) and Max (born in 1807), too, but held a special affinity for Charlotte throughout his life. Another important relation was Heinrich's wealthy uncle, Solomon.

At Dusseldorf (and Hamburg)

As mentioned before, Dusseldorf at the time of Heine's birth was under French rule. The French occupation of the Rhineland city began in September 1795 and ended in 1801 when the territory surrounding Dusseldorf was regained by

Germany. Germany held the Rhineland until 1806 when it ceded it back to France. Heinrich spent most of his childhood under French rule and French ideals. To most of the Rhinelanders, especially to ethnic and religious minorities such as the Jews (Heine and his family were Jewish), the French occupation was not an oppression, but rather a liberation. Under the French, Jews were seen as equal citizens possessing rights and equal privileges while under German rule (and later under Prussian rule), Jews and minorities were restricted and seen as lesser citizens. Most of Heinrich's political views were undoubtedly shaped and fostered during these early years under the French Monarchy.

Betty Heine had lofty dreams for her son. She envisioned young Heinrich becoming a banker like his uncle. His education started at the early age of four when Betty sent young Harry to an infant school, and shortly after to a Jewish private school. At age seven, Heinrich was enrolled at a Franciscan monastery where he would complete his primary education. In 1814, at the age of 16, Heinrich entered the Vahrenkamp Commercial School where he studied business and finance. After only a year at the Vahrenkamp school, Heinrich went to Frankfurt to work an internship at a bank (a position his father procured with the help of his uncle). Heinrich did not succeed in the position and within two months returned to Dusseldorf.

The following summer (1816) Samson sent Heinrich to live with his uncle Solomon in Hamburg. A year after his arrival, Solomon established Heinrich in his own business, but the business failed in less than a year necessitating Heinrich to accept his uncle's generous financial support (an arrangement that would continue throughout his adult life as well). For three years, Heinrich remained with his uncle living off his hospitality and generosity. Another reason that Heinrich stayed with his uncle was his beautiful cousin, Amalie (Molly as he referred to her). Most of Heine's early poetry was a result of his infatuation with Molly. During his three years with his uncle, Heinrich learned little of banking, but gained a wealth of writing experiences. In May, 1819, Heine left his uncle and returned home to Dusseldorf.

Heine's years at University

In October, 1819, Heine entered the University at Bonn to study law. Early in the first semester Heine became tired and bored of his legal studies and began

attending Professor August Wilhelm von Schlegel's lectures on literature and prosody. During that semester Heine wrote the poems *Belsatzar* and *Die Grenadiere*, and submitted them along with some of his other writings to Schlegel for criticism. Schlegel apparently liked Heine's writing and encouraged him to publish his poems. At the end of his first year at Bonn, Heine traveled across the Rhine River to the village of Beuel to spend his summer vacation. At Beuel, Heine wrote the first two acts of his tragedy *Almansor*.

The following September (1820), Heine decided to transfer to the University at Gottingen hoping that the change of schools would help him concentrate on his legal studies. The change of atmosphere did not provide the desired effect, and Heinrich was soon attending lectures on History, the German language, and devoting himself to the completion of the third act of his tragedy *Almansor* instead of attending his law lectures. Heine's year at Gottingen was cut short when in January he was dismissed from the university for challenging another student to a duel. After his dismissal, Heine went to his parent's new home in Oldesloe (his father's business in Dusseldorf had bankrupted the year before and the family had moved to Oldesloe while Heine was at university).

In March 1821, Heine arrived in Berlin and entered the University of Berlin still intending to complete his legal studies, but as before, he was distracted from his academic pursuits. Heine made the acquaintance of Rachel Varnhagen and her husband. The couple and their friends were avid enthusiasts of Goethe and other literary and romantic artists. The Varnhagen's became rather fond of Heine (and his poetry), and welcomed him into their circle of friends. Later that year, Heine's work attracted the eye of publisher Maurer of Berlin, and a collection of his early works were printed under the simple title *Gedichte* (Poems). In April 1823, Heine's tragedies, *Almansor* (completed in 1821) and *Ratcliff* (written in 1822) were published with another collection of poems *Lyrishes Intermezzo* by Dummler of Berlin. This new collection contained the poems written during his years in Berlin (from which R. Schumann later selected the poems for the *Dichterliebe*).

In May 1823, Heine took leave of Berlin and returned home to live with his parents (who had moved to Luneberg while Heinrich was in Berlin). While Heine was home for his summer break he visited his uncle Solomon in Hamburg to discuss the continuance of his allowance (his uncle had been providing Heinrich with a yearly allowance since he entered university in 1819). Solomon agreed to

continue providing the 4000 francs allowance until Heinrich earned his degree. In January, 1824, Heine decided to return to Gottingen to resume his legal studies. Heinrich chose to return to Gottingen due to the facts that it was less expensive, and it offered fewer distractions than Berlin and Bonn. Heine spent his Easter vacation in Berlin with the Varnhagen's. The experiences of his travels to and from Berlin inspired his novel *Die Harzreise* (The Harz Journey). His resolve to complete his degree was rewarded when on July 25, 1825, Heine graduated as a Doctor of Law.

Heine's last years in Germany

Shortly after the completion of his degree in July, Heine applied for a state position and, in order to qualify for such a position, was baptized into the Christian faith (renouncing his Jewish baptism). Heine failed to achieve a state appointment, and returned to his family. With the exception of a few visits to the sea at Norderney, Heine spent the next two years staying either at Luneberg with his parents or at Hamburg with his uncle.

In the Spring of 1827, Heine journeyed to England. Heine's purpose for the trip was twofold: first, he wanted to see London; and second, he wished to determine his level of notoriety in England. Heine left London on August 8 and traveled to Holland and Norderney on his return trip to Hamburg. Promptly after his return to Hamburg, Heine presented his *Buch der Lieder* (Book of Songs) to his publisher. The *Buch der Lieder* is a collection of Heine's verses most of which had previously been published. The uniqueness and appeal of the *Buch der Lieder* is in the beautiful and stylistic fashion that the poems were arranged. The popularity of the *Buch der Lieder* has extended even to today for the simple fact that most people's first exposure to Heine's poetry was by reading the *Buch der Lieder* (Atkins, 92).

Later that same year (1827), Heine accepted a position as joint-editor of the *Neue Politische Annalen*, a political newsletter, in Munich. Departing Hamburg, Heine traveled by way of Luneberg, Gottingen, Cassel, Frankfurt, Heidelberg, and Stuttgart visiting friends and relatives, including his brothers Max and Gustav, before arriving in Munich towards the end of November. While in Munich, Heine attempted to obtain a professorship at the university. While waiting for official confirmation that he had secured the position Heine abruptly and unexpectedly left Munich for Italy. Heine left Munich in July (1828) and stayed in Italy until the

following November. Due to his absence, Heine was passed over and the position was given to someone else.

Heine spent his time in Italy visiting the Baths of Lucca, and Florence. While in Florence Heine was overcome by a premonition that his father was ill. Hurriedly, Heine headed for home, but, on December 2, 1828, news of his father's death reached Heine on the return trip. Heine returned to Munich, where he learned that his application for a professorship had been rejected, and then continued on to Hamburg to be with his family.

Heine's final two years in Germany were spent visiting friends and traveling. In January, 1829, Heine traveled to Berlin to see the Varnhagen's. He spent April and May in Potsdam, and August and September on the island of Heligoland sea bathing. Heine returned to Hamburg and spent the first few months of 1830 at his uncle's home. The next three months were spent at Wandsbeck, from where he went to Heligoland for more sea bathing, returning to Hamburg at the beginning of August.

Heine's last few months in Germany were not very pleasant. His health had been failing him for some time now, and his sharp-tongued writings for the *Neue Politische Annalen* along with other stinging essays had alienated Heine from his peers and the state. Wishing to escape his many enemies in Germany, coupled with his long time desire to visit Paris, Heine decided to leave Germany. Heine departed Hamburg at the end of April and arrived in Paris on May 3, 1831, returning to French soil for the first time since the French occupied the Rhineland during his youth in Dusseldorf.

Paris: a new beginning

Paris was a new beginning for Heine. Not only did Heine leave behind his family and homeland, but he also abandoned the legal profession. Heine finally accepted the fact that he was meant to be a writer, not a lawyer, and decided to embark on a career in journalism. Heine also supplemented his income during that first year in Paris by continuing to write (by correspondence) for Cotta from December, 1831, through June, 1832. In addition to the money earned through his writing, Heine continued to receive a 4,000 franc allowance from his uncle Solomon.

As before, Heine enjoyed living lavishly and Paris offered a wide variety of

luxuries and frivolities to be enjoyed. Heine was beguiled by all the charms which Paris had to offer and his pocketbook suffered the consequences of his extravagant taste. Heine soon fell in to debt and often hired out his services to pay the bills. Many of his writings during his years in Paris were done solely for monetary reasons. One such job was to write an introduction for a new edition of *Don Quixote*, another was to write a preface for an edition of Shakespeare plays. At the same time, Heine began work on *Der Salon*, a collection of unrelated stories, poems, and other writings published in four volumes between 1834 and 1840.

Another means of income for Heine was provided by the French government. Shortly after arriving in Paris, Heine began to receive a 4,800 franc grant from the French government. The French throne at the time was known to pay artists, political adversaries, and other influential foreigners stipends and grants to ensure their neutrality in French political affairs. Heine did not attach any political meaning to the grant, but rather saw it as an award befitting his genius. As for politics, Heine remained active in Paris as he had been in Germany. A faction of liberal Germans led by a political activist named Borne were publishing a newsletter in Paris. Heine did not agree with Borne's viewpoint, and wrote a manifesto publicly blasting Borne and his followers.

Heine marries

In October, 1834, Heine first met Mathilde (Crescentia Eugenie Mirat). She was only nineteen at the time (Heine was thirty-six), and was working in her aunt's shoe shop. The initial attraction appeared to be purely physical. Mathilde was not as highly educated as Heine, and, ironically, knew nothing of Heine's poetry or writings. As Atkins states, "The very fact that she knew and cared little for his poetry was in this way an added attraction, for here was somebody who took him, not as a Christian or renegade Jew, as a patriot or a traitor, but merely as a man." Heine seems to have found comfort in the fact that he did not have to put on any pretexts with Mathilde, but simply had to be himself. The attraction slowly grew into affection and love, and in August, 1841, Heine and Mathilde were married.

Now that he was married, Heine was even more strapped for money. It appears that Mathilde possessed the same affinity for extravagant living that Heine did. The 4800 francs from the French government and the 4800 francs from his uncle Solomon did little to off-set Heine's debt in excesses of 20,000 francs. In 1837,

prior to his marriage, Heine had sold the rights of publishing his works to Campe of Hamburg for the next eleven years. Many of the writings that followed were written solely to satisfy the terms of that agreement.

In the summer of 1843, Heine wrote the poem *Nachtgedanken*. The poem was inspired by a desire to see his mother again after twelve years. In October, Heine embarked on his first return trip to Germany since he moved to Paris. Heine had to travel by way of Brussels bypassing Prussia. The Prussian government had previously declared Heine a traitor on account of the manifesto written years earlier that blasted the Prussian government, and refused to grant Heine passage through the country. While in Hamburg, Heine negotiated a contract with Campe that provided him (and Mathilde in case of his death) with an annuity of 1200 marks in exchange for the perpetual rights to his works. On December 7, Heine bid his mother and uncle farewell, and returned to Paris.

When Heine returned to Paris, he began work on the narrative poem, *Deutschland: Ein Wintermarchen* (Germany: a Winter's Tale). The poem is based on his journey from Paris to Hamburg (via Brussels) of the previous winter. The work was completed and sent to his publisher in April, 1844. News that his uncle Solomon has fallen ill prompts Heine to make another trip to Hamburg in July. Heine returned from his second (and last) trip to Germany in October in failing health, complaining of headaches and trouble with his eyes.

After his return from Germany, Heine completed a second collected edition of his poetry, the *Neue Gedichte* (the New Poems). This collection includes works written after the publication of the *Buch der Lieder*, seventeen years earlier. The publishing of the *Neue Gedichte* marks a return to poetry. On December 28 (1844), Heine received a letter from his sister Charlotte with news of his uncle's death. A week later, a letter from his cousin Karl (Solomon's son) arrived informing Heine that he would be receiving a 4000 franc inheritance and that his uncle's will made no provisions for the continuance of his 4800 franc allowance; however, Karl was willing to provide a 2000 franc allowance if Heine would agree to give him the right of approval over anything written about his father. Heine was outraged by Karl's offer and threatened legal action against his cousin and family. Heine's threat fueled a long and sometimes bitter feud between himself and Karl. In the end, Heine accepted Karl's original offer, but bitter feelings remained between the two.

A decline in health

The legal battle and personal feud with Karl was a great strain to Heine's health. In a letter to publisher Campe written in March of 1845, Heine complains of paralysis of the chest. Over the next few years Campe would become Heine's confidant in regards to his failing health. A year later (in February 1846), Heine confided that he was nearly blind in his left eye and that he had begun to experience numbness of his lips and tongue. In the summer of 1847, Heine wrote to Campe that he had all but lost the use of his legs and feet. All the while that Heine was writing to Campe, divulging the seriousness of his failing health, his letters to his mother painted the picture that he was getting stronger and that his health was improving.

Heine's ears also had been adversely effected by the paralysis, and in May 1848, he and Mathilde moved to the country town of Passy to escape the noise of the city. Weeks later, Heine wrote (to Campe), "For the last week I have been completely paralyzed, so that I am completely confined to my arm chair and bed... my right hand, too, is beginning to die... blindness is the least of my afflictions." The paralysis was beginning to impede his ability to write, but not to think. Throughout his affliction, Heine retained his wit and imagination, and with the help of an assistant continued to write.

In September, Heine returned to Paris occupying a small, dark apartment with barely enough room for both he and Mathilde. There he spent nearly six years confined to his room. Their second floor apartment did not have a balcony, so Heine was unable to go outside. Despite the bleak conditions, Heine continued to write. Receding into his imagination, Heine composed vivid poems and spirited stories. His letter of March 26, 1852, to Cotta explains, "Cut off by my physical state from the pleasures of the outside world, I seek for compensation in the sweet dream-world of memory, and my life is nothing but a backward groping into the past." Unable to physically enjoy life in the present, Heine found joy and contentment in the memories of his past, living vicariously through his imagination.

Surmounting his physical obstacles, Heine produced two new works. The first was *Romanzero*, his third collection of poems, published in 1851; the second was his *Vermischte Schriften* published in 1854. Both *Romanzero* and *Vermischte Schriften* were very profitable for Heine enabling him to move from his cramped

apartment to a spacious house just off the Champs-Elysees on November 6, 1854. The large garden of the new home allowed Heine to sit outdoors again after the six years of confinement at the old apartment. It is here that Heine spent the last fifteen months of his life.

The last year

After the move, Heine appears to have begun work on his *Memoiren* (which was never completed). He spent most of 1855 writing his memoirs and receiving visitors. The most significant visitor of the year was his sister Charlotte. Charlotte arrived in the autumn of 1855, and stayed for several months. Spending time with his beloved sister seems to have lifted Heine's spirits. In December, Charlotte received news of the sudden illness of one of her children and returned home.

Heine's health continued to decline that winter, but he continued to work on his memoirs. Attended by a nurse and aided by an assistant, he would work for hours at a time before resting. On February 13, 1856, Heine was in the middle of one of these work sessions when his nurse asked him to rest for awhile. He replied, "I have only four days left, and then I will be finished" (Butler, 264). Whether Heine was referring to finishing his work in four days or whether he knew that he was going to die within four days is unclear, but he refused to rest and continued to write. Four days later on February 17, Heinrich Heine died. According to his nurse, Heine's actual death occurred between the hours of four and five o' clock on the afternoon on February 16, but his wife Mathilde and his physician report that his death occurred around four in the morning of February 17, 1856 (Butler, 264). At his death, Heine's memoirs were left unfinished.

Sources and Works Cited:

Astra, Desmond. Schumann Songs.

University of Washington Press. Seattle, Washington.
1972. pp. 23-28.

Moore, Gerald. Poet's Love: the Songs and Cycles of Schumann.

Taplinger Publishing Company, Inc. New York, New York. 1981.

Sams, Eric. The Songs of Robert Schumann.

Indiana University Press. Bloomington, Indiana. 1993.

Dowley, Tim. Schumann: his life and times.

Hippocrene Books, Inc. New York, New York. 1982.

Stanley Sadie, ed. The New Grove's Dictionary of Music and Musicians. vol. 16. Macmillan Publishers Ltd. 1980.

Atkins, H. G. Heine.

E. P. Dutton & Company, Inc. New York, New York. 1929.

Butler, E. M. Heinrich Heine. A Biography.

Philosophical Library. New York, New York. 1957.

Prawer, S. S., ed. and trans. The Penguin Book of Lieder.

Penguin Books. Baltimore, Maryland. 1964.